

# Symphony nr. 2, mov. 1b

“Lobgesang” (opus 52), mov. 1b

*Felix Mendelssohn Bartholdy*

*arranged by Paul De Bra for  
accordion orchestra (1a/b, 2a/b, 3a/b, 4a/b, bass)*

Mendelssohn’s Symphony nr. 2 (opus 52) is a very long “religious” Symphony-Cantate (over one hour). From this symphony a part of the first movement, “Allegretto un poco agitato”, is rather well-known.

It takes about six minutes (or 5 minutes if the repeat is omitted).

To keep the arrangement easy to play the arrangement contains 9 parts, all of similar difficulty (all pretty easy, and even easier with diviso, especially in part 2a). All parts are equally important, so the players in the orchestra should be divided equally over all 8 parts.

It is best when part 2b is played using accordions without cassotto (to use the M (8-foot) register outside of cassotto) but with H (4-foot) in 8vb the same sound can also be achieved.

There is also an arrangement for quintet, which is a bit more difficult and contains many register changes. An orchestra should really play this orchestra arrangement.

Professor P has made a recording available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

# Symphony nr. 2 opus 52, mov 1b

## "Lobgesang" for accordion orchestra

Felix Mendelssohn-Bartholdy

arr. Paul De Bra

Allegretto un poco agitato  $\text{♩} = \text{ca. } 70$

The score is arranged in eight staves, labeled Acc. 1a, Acc. 1b, Acc. 2a, Acc. 2b, Acc. 3a, Acc. 3b, Acc. 4a, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegretto un poco agitato' with a quarter note equal to approximately 70 beats per minute. The score includes various performance instructions: 'light tremolo' for Acc. 1a and 1b; 'p' (piano) for Acc. 1a, 1b, 2a, 3a, 3b, 4a, and Bass; 'pizz.' (pizzicato) for Acc. 2a, 3a, 3b, and Bass; 'arco' for Acc. 4a; and 'dry tuned' (or else 8vb) for Acc. 2b. The Bass part includes a note '(if bass has registers)' under a 'p' dynamic marking. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp* (mezzo-piano) for Acc. 2b.

Symphony nr. 2 opus 52, mov 1b  
fragment differs  
from original here

10

Ia *cresc.* *p* arco

Ib *cresc.* *p* arco

IIa

IIb (and on small accordions with cassotto use ☺) *cresc.* *sf* *dim.* *p* *cresc.*

IIIa *cresc.* *p*

IIIb *cresc.* *p*

IVa

IVb *cresc.* *sf* *dim.* *p* *cresc.*

B *cresc.* *p* *cresc.*

Symphony nr. 2 opus 52, mov 1b

20

*p cresc.* *pizz.* *arco*  
*p cresc.* *p pizz.* *arco*  
*p*  
*sf* *p* *p* *dim.*  
*cresc.* *p* *sf*  
*cresc.* *p* *sf*  
*p cresc.* *sf* *dim.*  
*p cresc.* *p* *sf*

29

*p* *cresc.* *sf* *p*

*p* *cresc.* *sf* *p*

*p* *cresc.* *p*

*arco* *p* *cresc.* *arco* *p*

*p* *cresc.* *p*

*p* *cresc.* *sf* *p*

*p* *cresc.* *f* *p*

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37

(A against Bb is in original)

Ia *sf p* *sf p cresc.* *dim. p* *cresc. poco a poco*

Ib *sf p* *sf p cresc.* *dim. p* *cresc. poco a poco*

IIa

IIb *p cresc. sf p cresc. sf mp dim. p* *cresc. poco a poco pizz.*

IIIa *cresc. dim. p* *cresc. poco a poco pizz.*

IIIb *cresc. dim. p* *cresc. poco a poco pizz.*

IVa *sf p* *sf p cresc.* *dim. p* *cresc. poco a poco*

IVb *p cresc. sf p cresc. sf mp dim. p* *cresc. poco a poco*

B *cresc. dim. p* *cresc. poco a poco*

47

Ia *f* *sf* *dim.*

Ib *f* *sf* *dim.*

IIa *f* *dim.*

IIb *f*

IIIa *f* *dim.*

IIIb *f* *dim.*

IVa *f* *sf* *dim.*

IVb *f*

B *f* *dim.*

56

Flute I (Ia) *p*

Flute II (Ib) *p*

Oboe I (IIa) *p* *p cresc.* *p*

Oboe II (IIb) *p* *p cresc.*

Clarinet I (IIIa) *p* *cresc.* *p*

Clarinet II (IIIb) *p* *cresc.* *p* *cresc.*

Bassoon I (IVa) *p*

Bassoon II (IVb) *p* *p cresc.* *p*

Bass (B) *p* *cresc.* *p*

65

Ia *p* *sf* *p* pizz. pizz. arco *mp*

Ib *sf* *p* arco *p* *mp*

IIa *p* *mf*

IIb *sf* *p* *mp*

IIIa *dim.* *cresc.* *dim.* *p*

IIIb *dim.* *cresc.* *dim.* *p*

IVa *sf* *p* pizz. arco *sf*

IVb *sf* *p* arco *p* *sf*

B *cresc.* *sf* *p* *p* *sf*

75

Ia *p*

Ib *cresc.* *mf*

IIa *f*

IIb *p cresc.* *f*

IIIa *p* *mp* *p*

IIIb *p*

IVa *p* *p cresc.* *p* *mf*

IVb *cresc.* *mf arco*

B *pizz.* *cresc. arco* *pizz.* *mf*

87

**Ia** *p* *mp* *p*

**Ib** *mf cresc.* *sf* *p cresc.*

**IIa** *mf cresc.* *sf* *p cresc.*

**IIb** *mf cresc.* *sf* *mf cresc.*

**IIIa** *mp* *p* *mp* *p*

**IIIb** *mp* *p* *mp* *p*

**IVa** *p* *mp* *mf cresc.* *sf* *p* *cresc.*

**IVb** *mf cresc. arco* *sf* *p arco* *cresc.*

**B** *pizz.* *p* *mf cresc.* *sf* *pizz.* *p* *arco* *cresc.*

98

Score for Symphony nr. 2 opus 52, mov 1b, page 98. The score is for a full orchestra and includes parts for strings (Ia, Ib, IIa, IIb, IIIa, IIIb, IVa, IVb) and bass (B). The music is in 2/4 time and features dynamic markings such as *f*, *sf*, *p*, *mp*, and *cresc.* The key signature has two sharps (F# and C#).

Instrument parts and dynamics:

- Ia: Treble clef, dynamic *p*, *cresc.*
- Ib: Treble clef, dynamic *f*, *sf sf*, *sf sf*, *f*
- IIa: Treble clef, dynamic *f*, *sf sf*, *sf sf*, *f*
- IIb: Treble clef, dynamic *f*, *sf sf*, *sf sf*, *f*
- IIIa: Treble clef, dynamic *mp*, *p*, *cresc.*
- IIIb: Treble clef, dynamic *mp*, *p*, *cresc.*
- IVa: Treble clef, dynamic *f*, *sf sf*, *sf sf*, *p*, *cresc.*, *f*
- IVb: Treble clef, dynamic *f*, *sf sf*, *sf sf*, *f*, *arco*
- B: Bass clef, dynamic *f*, *sf sf*, *sf sf*, *pizz.*, *p*, *f*



119

The musical score is for a string quartet, consisting of four violins (Ia, Ib, IIa, IIb), four violas (IIIa, IIIb, IVa, IVb), and a double bass (B). The score is divided into two systems. The first system starts at measure 119 and ends at measure 124. The second system starts at measure 125 and ends at measure 130. The key signature changes from one sharp (F#) to two flats (Bb) between the systems. The score includes various dynamic markings and performance instructions. In the first system, the violins (Ia, IVa) have a *cresc.* marking. The violas (IIIa, IIIb) and double bass (B) have *ff* markings. The violas (IIIa, IIIb) also have *sf sf sf sf* markings. In the second system, the violins (Ia, IVa) have *pizz.* markings. The violas (IIIa, IIIb) have *p dim. pizz.* markings. The violas (IIIa, IIIb) also have *pizz.* markings. The double bass (B) has *pizz.* markings. The violas (IIIa, IIIb) also have *arco* markings. The double bass (B) has *arco* markings. The violas (IIIa, IIIb) also have *pp* markings. The double bass (B) has *pp* markings. The violas (IIIa, IIIb) also have *p* markings. The double bass (B) has *p* markings. The violas (IIIa, IIIb) also have *dim.* markings. The double bass (B) has *dim.* markings. The violas (IIIa, IIIb) also have *pp* markings. The double bass (B) has *pp* markings. The violas (IIIa, IIIb) also have *p* markings. The double bass (B) has *p* markings.

130

Ia

Ib

IIa

IIb

IIIa

IIIb

IVa

IVb

B

arco

*p*

*p*

*pp*



148

Ia *sf* *p* *p*

Ib *sf* *p*

IIa *sf* *p* Bb not in original

IIb *sf* *sf* *p* *sf*

IIIa *f* *dim.* *p* *f* *dim.* *p*

IIIb *f* *dim.* *p* *f* *dim.* *p* arco

IVa *sf* *p* *sf* *p* pizz.

IVb *sf* *sf* *p* *sf*

B *sf* *p* *sf* *p*



168

Ia *pp* *rit.*

Ib *dim.*

IIa *p* (continue 8vb on large accordions) *pp*

IIb

IIIa *dim.* *pp*

IIIb *pp* *pp*

IVa *pp* *arco*

IVb *pp* *pp*

B *pp* *arco* *pizz.* *pp*